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MRS. WHITNEY'S ART GIFT

Mrs. Harry Payne Whitney has given \$1,000 toward a fund of \$5,000 to reduce the dues or fees of those artists who will exhibit at the Independent show next year. This year a charge of \$10 was made, but John Sloan, president of the Independents, said the committee hopes that it will be much less or nothing at all next time. "Although the fee is small," he said, "many struggling artists stayed out of the exhibition on that account."

The committee to raise the fund includes Mr. Sloan, Walter Pach, Theodore Earl Butler, Trygve Hammer, A. H. Maurer and T. Frueh. Contributions are to be sent to A. C. Baylinson, 1947 Broadway.

About half the paintings and sculptures to be exhibited at the Worcester Museum this year have been selected from the present show by the director of the Museum, those who have been "invited" including Helene Jungerich, Mary C. Rogers, Henrietta M. Shore, Florine Stettheimer, John Pandick, Max von Recklinghausen, Stuart Davis, Gus Mager, Arthur Le Duc, Samuel Halpert, George F. Of, Walter Pach, Reynolds Beal, Maurice B. Prendergast, Prosper Invernizzi, Glenn Coleman, Moll Daniel, James P. Butler and Trygve Hammer.

THE SPRING ACADEMY

Arrangements for the coming exhibition of the National Academy at Brooklyn Museum are under way, and the hanging is progressing rapidly. The exhibition opens Wednesday, April 7, closing May 9, and will be the largest yet, including some 600 oils and 300 black and whites. Varnishing day will be the usual reception for exhibitors, academicians, associates, invited guests and members of the Museum. These galleries have nearly three times the hanging capacity of the Fine Arts Building, including also the Rotunda. A new departure from custom will be the inclusion of black and whites, and great efforts are being made to make the exhibition one of importance in all directions.

THE NATIONAL ACADEMY PRIZES

Prizes in the National Academy of Design's 95th Annual Exhibition have been awarded as follows:

The Thomas B. Clarke Prize, \$300, for the best American Figure Composition painted in the United States by an American citizen without limitation of age, to James Hopkins for a painting entitled "Mountain Courtship."

The Julius Hallgarten Prizes, \$300, \$200, and \$100, for three pictures in oil painted in the United States by American citizens under thirty-five years of age, to Arnim Hansen for "A Boy with a Cod"; to Kentaro Kato for a "Portrait of a Young Woman"; and to John E. Costigan for a picture entitled "Gossip."

The Altman Prize, \$1,000, for a landscape painted by an American-born citizen, to W. Elmer Schofield for "The Rapids."

The Altman Prize, \$500, for a landscape painted by an American-born citizen, to Robert Spencer for a landscape called "Green River."

The Isaac N. Maynard Prize, \$100, for the best portrait in the Exhibition to Henry Rittenberg for his "Portrait of the Painter, Elliott Daingerfield."

The Saltus Medal for Merit presented by J. Sanford Saltus for a work of art either in painting or sculpture; eligibility for the award not affected by the nationality, age or sex of the artist, or any other condition than the merit of the work of art, to Anna Vaughan Hyatt, for her Joan of Arc.

FOUND—A GAINSBOROUGH

An English artist in Yorkshire after removing one face and six necks from a woman's portrait has at last got to rock bottom and discovered a Gainsborough portrait of Mrs. Graham, whose family is immortalized in Scott's Marmion. It pays to "fossick in ancient middens."

VISITING ARTISTS DINED

A dinner was given Tuesday eve. at the Lotos Club for Andre Douchez, from Paris, and Julius Olsson, from London, the two foreign members on the jury for the coming International art show, at the Carnegie Institute, Pittsburgh.

Others at the dinner were Herbert Adams, Francis C. Jones, Emil Carlsen, Bruce Crane, Arthur A. Hammerslag, and John W. Beatty, director of fine arts at the Carnegie Institute.

THE FIFTH AVENUE FAIR

Fifth Avenue is preparing to earn first laurels as an avenue of beauty and distinction by the surrender of itself to a week of art, to begin April 5, when all the merchants and city fathers will conspire to make this famous street not only a cynosure of neighboring eyes, but of eyes from all over the States and abroad. The idea was first suggested by Mr. Marrion Wilcox and found such favor among the business men of the Fifth Ave. Association that it is intended to make the Fair a yearly event.

ARTIST'S WIDOW IN NEED

Through a letter from Mrs. Leslie S. Richards, sent on to The American Art News by the recipient, Mr. Robert Macbeth, it would appear that the widow of the late William Edgar Marshall is living in London in very great distress, owing to depreciation in the value of stocks which represent her income. If any friends care to assist, she can be reached by letter, c/o Morgan, Grenfell & Co., 22, Old Broad St., London, E. C. 2.

TO REVIVE INDUSTRIAL ART

The Society for the International Revival of Industrial Art, with advisory committees in London, Paris, Rome and elsewhere has been formed under the leadership of Mrs. William Alexander for the purpose of encouraging and preserving the highest type of industrial art at home and abroad, and of bringing together the producers and those most interested in their works.

Mrs. Alexander is Pres. of the New York Committee, Mrs. Nina L. Duryea, Vice-pres.; the Equitable Trust Company, Treas., and F. Burrell Hoffman, Sec. The English Committee includes Lady William Cecil, chairman; Hon. Margaret Amherst, Secretary, Hon. Mrs. Walter Long and the Countess of Minto. Many members of the nobility are included among its patrons. The Belgian Committee is made up of Barons de Vink, and Kingud Littinkovo, and M. H. Dommartin. An exhibition, principally of fabrics and rugs from Morocco, has just been opened at 4 East 56 St.

THAT COPLEY "LAURENS"

Referring to the recently published story, in the American Art News, of the finding of the supposed original portrait of Henry Laurens by Copley, in a country house at Clonmel, County Tipperary, Ireland, its purchase by London dealers and its shipment to New York, where it has probably arrived—to be handled by some, as yet unknown American dealer. Dr. D. D. Wallace, of Wofford Cottage, Spartanburg, S. C., writes the Columbia, S. C., Daily State of March 27 last, as follows:

"It is a satisfaction on reading the article in the London Times of March 5 telling with such enthusiasm of the 'discovery' of the magnificent Copley portrait of Henry Laurens in an Irish country house near Clonmel, to recall that The State told the world about this now very famous picture in an article by the present writer on August 6, 1916. I offered the picture for reproduction in the illustrated section of the N. Y. Times; but the Times expressed great regret that war material was crowding out other pictures. Now see what the Times missed. Now the London Times comes along with a wonderful discovery that it might have known of four years ago.

"I have an idea that my bringing the picture to the notice of an art critic, an eminent authority on historical portraits, may have had something to do with the present belated 'discovery.' The gentleman in question took great interest in the matter and declared his intention of investigating further. The London Times announcement is the next that I have heard of the matter.

"Though acquainted with a number of Laurens portraits through my work in writing the Life of Henry Laurens, I did not enter into the question of the origin of various portraits, for the reason that I am not an authority on pictures. I simply labeled the portrait of Laurens that I used as a frontispiece, a replica by Copley as its owner, the late Henry Rutledge Laurens, then the head of the Laurens family, reported it. It seems that art authorities think that this is really a copy by Charles Fraser of the Copley original. If so, it is assuredly, to my lay eye, a very excellent copy. I have not seen the Copley original now sold from its long Irish home to an American dealer, but I have a beautiful photographic copy sent me four years ago by the owner, who was so kind as to write me telling of the portrait upon reading my Laurens. That is the way that I came to know of the Irish-owned Copley.

"I hope that the historical portrait specialists will succeed in solving the very interesting mystery that surrounds the pictures. I throw this out for the benefit of anyone interested. I remember reading a letter from Laurens while in England in which he says to one of his children there with him that he likes the painting of him by a certain artist, but thinks the one by a certain other artist is a daub. I paid no particular attention to the letter and made no use of the reference to the paintings; but I feel strongly that it was after his release from the Tower of London. Indeed, I am almost confident of that. I can not be clear whether he directs obtaining a copy of the portrait that he liked or not. As things turn out now it is a great pity that I did not make a note of the exact contents. It might have an important bearing on the question of whether the portrait that was burned in the great fire of 1861 in Charleston, was really a Copley replica. [Or the original?—Ed.]

How Picture Was Discovered

In the "Columbia," S. C. State, Aug 6, 1916, Prof. Wallace, author of "Life of Henry Laurens" wrote as follows: "An interesting story centers about the picture of Henry Laurens and the Irish country house where it was found. Some weeks ago I received through G. P. Putnam's Sons, the publishers of my 'Life of Henry Laurens,' a note from a lady in Ireland stating that an original Copley portrait of Henry Laurens, the replica of which appears in my book, was in a Georgian country house in County Tipperary. The place, known as Marlfield House, is near Clonmel, and is the home of the Bagwell family and was built in 1790. Four generations have lived there, but no one knows how or when the Laurens portrait came into their possession. The stately mansion, surrounded by its beautiful grounds, appears in the picture.

"I have a plausible theory of how the portrait reached its present home. Laurens (Continued on Page 4)



HENRY LAURENS

John Singleton Copley

Was the Original of this Picture Burned in 1861 or not?

Courtesy of Mr. Max Williams

From the Valentine Green Mezzotint

ARTISTS' NOTES

Paul W. Bartlett, the sculptor, has designed a bas-relief of Columbus for the Lafayette statue. The three others will be those of President Wilson, Marshal Foch and Gen. Pershing. The statue is for Metz, being a gift of the Knights of Columbus.

Wainer Dykaar, a Brooklyn sculptor, has finished making busts of Hudson Maxim, Vice-President Marshall and Speaker Champ Clark, to be shown later at the Corcoran, Washington. Dykaar is Russian born but seeks American citizenship.

Lectures at Metropolitan Museum

Mr. William B. Dinsmoor, librarian of the Avery Library, Columbia University, is lecturing through April on the culmination of Greek Architecture in the age of Pericles.

Following those of March 25, and April 1 there will be illustrated lectures April 8, 15 and 22. Ten years of study in Greece are part of his special qualification for the task. The restoration of the Erechtheum and Propylaea was carried out during his residence in Athens. These two monuments will be published in detail under the auspices of the American School which for 15 years has enjoyed a monopoly in investigation of the Acropolis.

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Ceramic Arts Discussed

The N. Y. Society of Ceramic Arts was
addressed by Mr. Frank G. Applegate of
the Trenton School of Industrial Arts
March 26 at the residence of Mrs. B. P.
Vanderhoef, 18 East 9th Street. The chair-
man, Mrs. Vanderhoef, gave a short resume
of the past 25 years' work of the society
before introducing the speaker. An exhibit
of pottery from the Trenton kilns was used
in illustrating the technical points of the
address.

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EXHIBITIONS NOW ON**Tissot Pictures and Old Mss. at Museum**

During the coming Spring Academy ex-
hibition at the Brooklyn Museum the col-
lection of paintings by James J. Tissot, rep-
resenting the Life of Christ, will be ex-
hibited in the galleries of the Print Depart-
ment. The collection includes 350 paintings,
acquired for the Museum in 1900 for \$60,000,
which was subscribed by the Museum trust-
ees and other citizens of Brooklyn. The
series is notable for its realistic and pains-
taking studies of Biblical archaeology, and
of the Oriental environment, costumes and
characteristics of the period. Beside the
serious religious importance of the collec-
tion, many of the pictures have great value,
in spite of their small dimensions, as re-
gards grouping and figure composition.
With this collection will be associated for
the time being a loan made to the library by
Mr. Alfred T. White of two medieval Mss.
Bibles and 11 rare editions of Bibles and
Testaments. The Mss. include a Ms. Codex
of portions of the Old Testament in two
volumes, dating from the X and XI centu-
ries, and a Minuscule Ms. XIII century
Bible, written not by a monk, but by a pro-
fessional scribe named Johannes of Carona.
This Ms. belonged originally to Cardinal
Giovanni de' Medici, afterwards Pope Leo
X, and bears his autograph on the first page.
Among the printed Bibles and Mss. are:
the Greek Testament of Erasmus, Basel,
1516, the first Greek Testament ever printed;
copy in original binding; the first issue of
the first edition of Luther's New Testament
in German, Wittenberg, 1522, in the origi-
nal binding; Luther's Testament, 1530 edi-
tion; a Latin Bible, published in Zurich,
once owned by the martyred Bishop Lati-
mer with his autograph on the title; para-
phrase of the New Testament by Erasmus
in English, first edition, 1548; the first issue
of the King James Bible, 1611; Eliot's In-
dian Bible, Cambridge, 1663, the first issue
of the entire Bible in America in any lan-
guage; the Mass. Psalter, 1709, with St.
John's Gospel in columns of Indian and
English; Sauer's Bible, 1743, the first Bible
printed in America; New Testament, 1781,
printed by Aitken; and Bible printed by Ait-
ken, 1782, with a printed recommendation
from Congress facing the beginning of
Genesis.

White Memorial Etching Display

The late Charles Henry White, a memorial
exhibition of some 124 examples of whose
versatile and widely travelled needle, is on
to April 6 at the Weyhe Gallery, 708 Lex-
ington Ave., had an unusual eye for the
picturesque, and if his work was uneven
and markedly influenced by such masters
as Whistler, Seymour Haden, and others,
old and modern, his transcriptions of out
of the way and picturesque scenes and corners
in Venice, New York, Greenwich Village,
Harlem and Fulton Market, Phila., New
Orleans, Richmond, Va., Boston, Salem,
Charleston, Paris, Bruges, Lisieux, Hon-
fleur, San Remo, Ghent, and even the more
modern Pittsburgh and Chicago—are truth-
ful, interesting and educational.

This is the first comprehensive exhibition
of his work that has been made and should
attract the attention of lovers of etching, if
for no other reason than the sincerity with
which the etcher has expressed himself. The
artist's life, too short alas, as born only in
1878 in Hamilton, Ontario, he died, after a
lingering illness at Nice in 1918, was indeed
a busy one and he must have worked with
feverish energy and determined will to so
thoroughly "cover" so wide a field. There
are few if any American etchers who have
left such a varied and full artistic record of
America's picturesque actualities and pos-
sibilities.

Carle Blenner has returned from a visit to
Bermuda. He is now at work on portraits
at his Sherwood studio.

Pinazo at Gimpel and Wildenstein's

Although a world traveler and student,
the work of José Pinazo, reflects instinc-
tively the types of his native Spain, for
he is a Spaniard born in Rome. His first
studies were in his father's studio in Va-
lencia, later in Madrid, Paris and London.
He is of high repute in Europe and has
exhibited all over the continent, in Buenos
Aires, Santiago, Brazil, Stockholm and St.
Petersburg, has won gold and silver
medals at many important European exhi-
bitions. It is interesting to note in his first
American display the various phases of his
art. His earlier canvases show the influence
of the great Spanish masters, in particular,
El Greco. As his work advances, however,
the somber tones of his previous designs
give place to marked individuality and bril-
liant, decorative themes. Of special beauty
are his flower motifs which he presents in
beautiful color with interesting pattern ably
worked out. "Roses," is a charming deco-
rative work, fine in color and visualized in
a personal and sympathetic manner. "Mad-
rigal," a composition of flowers and fruits,
is equally gratifying and "Levantine Fruits,"
is also successful in color and composition.
Of the figure works there is "Poem of Va-
lencia," a young girl seated under an orange
tree. It is a brilliant, harmonious work,
with rhythmic, flowing lines that evidence
masterly drawing. "The Tea Rose," is a
well-modeled figure of a young girl whose
ivory-toned gown, good in texture with
graceful folds, is a distinctively decorative
note. "A Story of Spring," describing two
children in brilliant red coats is a difficult
subject ably handled. The display is on at
the E. Gimpel and Wildenstein Gallery, 647
Fifth Ave., to April 13.

Seven Salmagundians Show.

Six painter and one sculptor member of
the Salmagundi Club, are holding a group
exhibition in the Club Gallery, 47 Fifth Ave.,
through today. The painters are Ernest Al-
bert, Eliot Clark, John Folinsbee, Leon
Kroll, Louis Kronberg and Robert Vonnoh,
and the sculptor, James E. Fraser. Mr. Al-
bert has 13 examples, Mr. Clark, 12, Mr.
Folinsbee, 7, Mr. Kroll, 5, Mr. Kronberg,
11, and Mr. Vonnoh, 9, while Mr. Fraser
contributes 7 good pieces of sculpture. As
all the men represented are in the front
rank of modern living American artists,
and their work has long ceased to be a sub-
ject of anything but approving notice, even
if it varies in strength at times, it is only
necessary to say that the display, as a whole,
is an unusually good and attractive one.

It is difficult to select particular canvases
for especial note among so many good ones.
Perhaps Louis Kronberg's "Souvenir of
Gloucester" (a change from his usual Ballet
girl motif), Robert Vonnoh's colorful and
brilliant figure work, "The Ring," striking
study of Daniel C. French, and his several
recent charming tonal and, again, higher
keyed landscapes, six, at least; of Elliott
Clark's 11 fine landscapes, all breathing
"the open" and painted with a breadth and
sweep that command attention, Ernest Al-
bert's 13, as a rule, low keyed poetic land-
scapes; Leon Kroll's large finely drawn and
his study of a Young Poet and "Marian,"
truthfully colored Nude, and John Folins-
bee's "Harbor by Moonlight"—a work of
real and abiding charm, will linger the long-
est in the memory of those who were for-
tunate enough to see the display. James
Fraser's good and virile sculptures must not
be forgotten in this necessarily all too brief
and hasty review. It is to be regretted that
this exceptional little group display was not
arranged for other than the two weeks of
the season, most crowded with exhibitions.

Painters and Gravers' Show

The fourth annual exhibition of the
Painters-Gravers of America, and which
numbers some 200 carefully selected prints
opened yesterday at the Anderson Galleries,
Park Ave. and 59 St. and will be reviewed
next week.

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Animal Life Artists at Babcock's

Painters and sculptors are exhibiting at the Babcock Gallery, 19 E. 49 St., through April 15, with animal life as the theme. The galleries are immensely attractive and most animals between a toad and a rhinoceros have been artistically rendered. Strange to say cats hold no place in the show. A large canvas by Wm. H. Howe shows a Norman bull peacefully resting in his stall. Carl Rungius in his "Sept. Afternoon, New Brunswick," shows a fine Canadian landscape with moose. "A Knight Errant" is also a moose subject, a bull moose with a westering sky lighting up his antlers and the cliffs and pines of the background in handsome and arresting color. He also shows antelope scudding through the sage.

Edward C. Volkert is represented mostly by cattle in sunlight but also by a pig study where a great pink sow is taking a siesta. H. R. Poore shows his always good "Two Old Hounds in Sunlight" again, and others. He is especially good in his "Dutch Cattle Boat," a truly Dutch landscape with a stormy sky. Matilda Browne has six canvases. "Spring" in tender blues and greens is especially attractive as also a sketch of geese. Glenn Newell's "Autumn Gold" is fresh and spontaneous. He has the powerful secret of always making his finished picture preserve the charm of the sketch. Among the sculptors, Phimister Proctor shows a lion, a buffalo, a sprawling fawn and an exquisite study of a puma. Anna V. Hyatt sends an outstretched fox of the letterweight type of sculpture and a fine group of two goats in a butting contest. Grace M. Johnson's chimpanzee is natural and entertaining. Frederick Roth has several examples. Especially good are his rhinoceros and Princeton tiger in terra cotta. C. C. Rumsey's best contribution is his puma. Charles Livingston Bull does not exhibit this year. One or two artists might with benefit have been included in the display, notably Carton Moorepark, who is an animal painter of distinction.

Leonard Ochtman at Ainslie's

One of the larger rooms in the Ainslie Galleries, 615 Fifth Ave., is devoted to a group of landscapes by Leonard Ochtman, that able painter of poetical, atmospheric canvases whose charm of tone and beauty of color are well known to American art lovers. His present display is quite in keeping with the artist's reputation as a colorist and a truthful transcriber of Nature in her tenderest moods. There is a "Moonlight," however, which differs in treatment and color from his usual manner. Deep and rich in tone with brilliant light flooding a wooded scene, it is a strong, appealing canvas. "Autumn Day" is rich, although reserved in color, with graceful trees casting tender shadows in a foreground of delicate hues. "Frosty Morning" is one of the artist's finest snow pictures. "Early Summer" exhales the aroma of woodland flowers and fresh, green foliage, and "Winter" is an individual record of the season with well painted snow.

At these galleries, one of the smaller rooms is hung with a group of clever cartoons by Guillerino Carlos Bolin, a young Buenos Aires painter who is showing his work here for the first time. He has traveled in this country and Europe, holding exhibitions and selling enough of his work to pay his expenses around the globe. He is an able draughtsman and a good colorist with an inborn sense of humor which he infuses into his work.

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Illustrators' Show at Arts Club

The exhibition of the Society of Illustrators now on in the National Arts Club Galleries is the most interesting ever held by the Society. In addition to the usual book and periodical illustrations, the original of the war canvases painted by the members of the Society who were commissioned officers in the U. S. Army engineers corps are shown.

At the request of the War Department the Society recommended a number of artists to go to France. These were Harvey Dunn, Wallace Morgan, Jack Duncan, Ernest Peixotto, Harry Townsend, W. J. Aylward, and George Harding. They were commissioned officers and attached to the Engineers' Staff. At the front they were afforded every opportunity to make action pictures, and it is this collection, made for the army, that is shown. The committee in charge includes Harvey Dunn, Arthur I. Keller, John Alonzo Williams, and Arthur Little, with Charles B. Falls and Edward Penfield as specialists on the Poster Committee, and W. A. Rogers dean of the American cartoonists.

Paintings of Norway at the City Club

William H. Singer is showing 13 paintings of the picturesque mountains and fjords of Norway, at the City Club of N. Y., 55 W. 44 St., until April 10. The feature of the present showing are the winter scenes in which the artist has happily portrayed the snow-covered plains and mountains. He has also painted the approach of Spring and the advent of Summer in Norway with success, and reveals that Norway, outside of its winter thralldom has a charm all its own. This Mr. Singer has seized upon and exploited most delightfully.



THE CRUCIFIXION - (29 x 34)

Tiepolo

In Dietrich Picture Sale, Anderson Galleries, April 8-9

Henning Ryden at Art Salon

In his exhibition of some twenty-five canvases at the Art Salon, Hotel Majestic, through April 13, Henning Ryden shows figure works, landscapes and genre pictures painted with breadth of vision, fine color and sincerity of purpose. His technique varies with his themes and all have quality and charm. A "Portrait of Mrs. Glaenger," is brilliant and scintillant in color, the facial expression alert and interesting. The low tones of a red velvet gown, treated with reserve, harmonize with the vivid coloring of the sitter and the arrangement of the accessories is decidedly good. "The Blue Vase," is an attractive decorative work and "Study in Brown," is lovely in tone and fine in quality. "October," is a truthful, sincere landscape, rich in color and good in values. "Spring" has atmospheric charm and a mysterious envelopment. Painted in a high key it is joyous in feeling and poetic in expression. There is good light in "Nocturne," fine modeling in "Summer Girl," lovely color in "Distant Hills" and air and light in "View From the Hill."

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15 QUAI VOLTAIRE - - PARIS

Carleton Wiggins at Levy's

Many artists fall into the error of over-showing as if a bulky catalog spelt success. This is not the case with Carleton Wiggins who has a modest display of ten canvases in the John Levy Galleries until April 5, and very well they look. Although sheep play a continuous role in the exhibition, the artist has managed to make his show diverse and interesting. "A New England Winter," with snow flurries and three sheep battling with the elements is a fine winter canvas. The other Winter Scene "6th of March, 1920," is less happy owing to the centering of the figures and the diagonals in his composition. "Autumnal Glow," although lacking atmosphere is rich in color and fine in sentiment, the cattle against the hillside well portrayed. "Cloud Shadows" is spacious and a good interpretation of the dune country.

Examples of Persian Art.

R. Khan Monif is showing an unusually choice collection of Persian Antiquities, the result of years of careful selection and labor, at his new Gallery, Madison Ave. and 61st St. Many of the pieces shown were excavated by himself at Sultanabad and Rhages, where he leased a plot of ground which proved to be rich in hidden treasure for the antiquarian. The potteries will interest lovers of color, as they are harmoniously decorated in the Oriental manner; and the iridescent glasses are all beautiful specimens, dating from the 6th Century B. C. to the 3rd A. D. There are rugs, shawls, inlaid bronzes, and many lovely miniatures and illuminated MSS., the finished work of the best masters of the Persian, Arabic and Cufic schools. The potteries are especially fine specimens and collectors will find a great variety of each subject.

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Correspondence Solicited

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Joseph Stella at Bourgeois

Joseph Stella's oils, watercolors and drawings at the Bourgeois galleries, 668 Fifth Ave., through April 24, are interestingly retrospective. Some of the works date back to his boyhood, when he made drawings of various characters that interested him, and show the promise he is now so ably fulfilling. That he is a strict follower of no school is evidenced in the variety of expressions he indulges in. Some of the canvases are figure works painted in the most conservative manner with depth of quality and fine modeling. When he paints a portrait he essays to get a flesh-like surface nor does he fear academic accessories. If, however, an emotional mood possesses him he takes liberties with Nature evolving conventional patterns and colors that best express his theme. "The Lotus," is a beautiful flower design, decorative and glowing in color. "The Stork," with graceful lines and curves is rhythmic and musical. "The Village Church," has a depth of sentiment. "The Beggars" is aptly expressive of the pathos intended. "Portrait of the Architect Berchet, Florence," is redolent of tenderness and sentiment. When he paints "The Brooklyn Bridge," at night with scintillating lights that have moved his imagination, it is entirely another matter. Here he gives full vent to the emotions the scene evokes. The work gives the impression of flickering lights and is an able accomplishment. It is in his latest design, "L'Arbre de ma vie," however, that he allows his imagination greatest play. This work contains everything that is beautiful in color, form and design. Broadly conceived, yet filled with minute detail, it evidences high artistic aims. Sweeping lines cross each other in graceful curves while brilliant colors are combined with the genius of a true artist. It may be symbolism, or poetry or realism, perhaps the artist thought of all three but that it is an unusually interesting canvas and a decorative work of high quality will not fail to impress the visitor.

Elizabeth W. Roberts' Beach Scenes

The collection of "Figures on the Sand," by Elizabeth W. Roberts, shown at 556 Fifth Ave., through April 6, will interest all lovers of the seashore. Painted in a high key the canvases exhale all the joy of summer seas in their most alluring phases. Morning light, soft and tender, midday sun and evening's glow are transcribed with the utmost sympathy, and as a painter of sand the artist has succeeded in rendering that difficult substance with subtle gradations of color. The figures which she has introduced are small and give the feeling of unlimited space. The works are true to Nature, sincerely studied and delightfully expressed.

At his Sherwood studio Michel Jacobs is painting Mrs. Henry Dole in a green gown which harmonizes with an antique background of green and gold brocade. The color scheme is green, orange and violet.

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pertising and Appraisal" has conducted
some most important appraisals.

CORRESPONDENCE

Wiegand Endorses "Secession" Story

Editor American Art News,
Dear Sir:
Reading the "correction" Mr. Eggleston
sends you, printed in your last issue, as
to your story of the reported "Secession"
from the Brooklyn Society of Artists, pub-
lished in your issue of Mar. 20 last, I wish
to say that in my case, at least, the "seces-
sion" is actual and real. While there may
be "no antagonism as a body," as Mr. Eg-
gleston states, a certain condition forced the
formation of the new Society, otherwise it
would not have come into existence. My
thrashing out of the cause of the condition
in public would be in bad taste, but you
came very near to facts in your first story.

Very truly yours,

Gustave Wiegand.

New York, March 28, 1920.

[We are pleased to have this en-
dorsement of our news article from so
well known and highly respected an
artist as Mr. Wiegand, whose word can
hardly be questioned by his fellow art-
ists, whether members of the Brooklyn
Society or not. The news of the dis-
turbance in the Brooklyn Society came
to us from an unquestioned source and
not "over the telephone," as was sug-
gested by a person "whose ox was (pre-
sumably) gored" by the publication of
the story, and who attempted to dis-
prove it in a self-written column in a
characteristically puerile manner last
Sunday. The Art News is careful as
to its statements, and Mr. Wiegand's
letter would seem to prove that we
were not misinformed.—Ed.]

TOLEDO

The present exhibition of block prints by
American artists at the Toledo Museum will
be followed by a memorial exhibition of
paintings by Henry Golden Dearth. Twelve
linoleum prints by Mrs. Grace Rhoades
Dean are on view in the Museum print
room. Mrs. Dean and her husband, J. E.
Dean, have organized a Print Maker's guild.

A PICTURE MYSTERY

An adequate explanation of the oft-
times puzzling question to the unin-
aginative and unartistic person, as to
what can be the lure of old pictures,
and why the amount of time and re-
search given to the tracing, or at-
tempted tracing, of the history of some
old canvas to substantiate or destroy
its claims to authenticity, is afforded
by the story we publish elsewhere to-
day—of the recently reported discov-
ery in an old Irish country house of the
famous portrait of the American, Colo-
nial and Revolutionary personage,
Henry Laurens of South Carolina, by
his equally famous artist contempor-
ary, John Singleton Copley.

We say the "Famous Portrait" for
the reason that while the picture is
unknown to living Americans, those
of them possessed of historical or art
inclinations and tastes—know it well
through the contemporary mezzotint
by the early English engraver, Valen-
tine Green, reproduced in this issue,
and which was said to be a faithful
and almost inspired transcription of the
original—claimed by his admirers as
Copley's finest work in portraiture.

The question as to whether the pic-
ture found in Ireland, after the lapse of
more than a century, and reported to
have arrived in New York, through
some unnamed London dealer, presum-
ably to be offered for sale by some
unnamed American dealer—is or is not
the real original as painted by Copley
would seem from the story we publish,
to depend for its solving upon what
documentary evidence, if any, the Irish
owners of the work under discussion
can supply, as well as upon its own
indicia. If the work is really the origi-
nal—what of the picture, claimed both
by the late Dr. Manigault of Charles-
ton—an authority on early American
pictures in the Carolinas, and the lineal
descendant of Henry Laurens, the late
Henry Laurens of Charleston, to have
been destroyed in the great Charleston
fire of 1861 while both were young
men, and why is neither the Irish pic-
ture nor the one said to have been de-
stroyed by the flames, mentioned in
any known will of any member of the
Henry Laurens family?

On the other hand, how did the Irish
picture come into the possession of the
family whose descendant, Mrs. Bag-
well, has recently sold it to a London
dealer? Is she a descendant of Henry
Laurens or a connection of any of his
descendants, and is it possible that the
original work never crossed the Ocean?
It is all a pretty mystery and we await,
with keen interest, its unfolding.

BALTIMORE

The Baltimore Watercolor Club's 24th an-
nual exhibition until April 11 at the Pea-
body Gallery is larger, stronger and more
interesting than usual; in fact, one of the
best in the Club's history. It is admirably
balanced, thoroughly modern in spirit, and
declines to encourage either the erratic or
the erotic, thus establishing "safe and sane"
standards. Prize winners are Chauncey F.
Ryder, who got the Peabody and water-
color Club Prize of \$100 given by Mrs. R. B.
Morrison for a group of six stunning land-
scapes, and Anna Fisher, another New
Yorker, given by Mrs. Harry C. Jones for
the best individual work, a still-life of bril-
liant decorative quality, called "The Cracked
Canton Jar." A fine figure piece is Hilda
Belcher's "Roof Magic," an odd and appar-
ently incongruous title for the study of a
girl standing in a graceful, nonchalant atti-
tude. The work is rich in color and glow-
ing. Baltimore artists are well represented.

THAT COPLEY LAURENS

(Continued from Page 1)

had a number of prominent friends in
England, the portraits of some of whom he
brought back to America after the Revolu-
tion. I recall e.g., among others, one of
Edward Bridgen among those now owned
by the Laurens family in Charleston. We
can legitimately imagine (mind I am not
writing history) that Mr. Laurens ex-
changed portraits with some of these; or
that some of the admirers who lionized him
after his release from the Tower may have
obtained the privilege of having his portrait
painted for themselves. It is not improb-
able that the splendid Copley in Marlfield
House came there through the kinship of
the Bagwells with some friends of Laurens
140 years ago. But it is not any less prob-
able, perhaps, that some art loving ancestor
of the family bought it.

"Mrs. Bagwell states that the portrait is
a very fine one and apologizes for the failure
of the photograph to do it justice. It must
indeed be a splendidly executed and pre-
served canvas if it is more lifelike than the
representation of it before me. Of course
it is impossible to bring out the picture
properly on newspaper, and besides the
photograph is not a kind that readily lends
itself to reproduction. Careful examination,
however, will show that the Marlfield House
portrait differs from the one in the posses-
sion of Henry Rutledge Laurens of Charles-
ton only in a few trivial details of the back-
ground, such as slightly different shading of
certain columns and draperies, and I be-
lieve, slightly in the facial expression. The
Marlfield House portrait is evidently better
preserved than the Charleston replica.

"I am not competent to act as a critic
or historian of art, and so I can only hope
that someone may solve the apparent inac-
curacy in the following statement made in
1883 by Dr. Gabriel E. Manigault, president
of the Carolina Art Association, to Gen.
Edward McCrady and used by the latter
in his pamphlet, 'Education in South Caro-
lina Prior to and During the Revolution.'
There was a seventh portrait by Copley
(among the paintings in Charleston by great
masters)—that of Henry Laurens, president
of the Continental Congress. Painted in
London in 1782, it was destroyed by fire
in Charleston in 1861. It was owned by the
late John Laurens.

"In view of the fact that the replica of the
Marlfield House Laurens by Copley is still
in the Laurens family in Charleston, bear-
ing all the marks of the seasoning of years,
the above quotation from Dr. Manigault
might be a good text for an interesting
paper. It seems highly improbable that
such a picture would have been allowed to
perish when a large number of others of
less artistic merit and family and historical
value were saved. I am not prepared to
settle the question and do not know where
the family portraits were in 1861, but I may
state that the old Laurens house was not
burned, either in 1861 or any other time. If
the portrait was burned in 1861, where did
the one now in the family come from? Until
I see further evidence I must think that Dr.
Manigault was mistaken."

Portrait's History a Mystery

[Unless the London art dealer, who
secured the Portrait of Henry Laurens
attributed to Copley, considered one of
the artist's best works, and which is so
well known through Valentine Green's
mezzotint—was able to procure at the
same time, good documentary testi-
mony as to its authenticity—it would
appear from the above statements of
Prof. Wallace that grave doubts must
be entertained as to such authenticity.
The Editor of this journal was person-
ally informed by the late Henry Lau-
rens, a great grandson of the original
Henry Laurens, the subject of the pic-
ture—when in 1802 he called upon him
to request the loan of the famous Por-
trait for the art gallery of the Charles-
ton Exposition of that year, of which
he was the Art Director—that the por-
trait "had been burned in the great
Charleston fire of 1861. This would
seem to corroborate the late Dr. Mani-
gault's statement given by Prof. Wal-
lace above.

On the other hand a granddaughter of
the original Henry Laurens, Eleanor Fran-
cis, who was born in England 1776 and came
to Charleston as a little girl in 1785, and
while still a young woman returned to
England, where she married first a Mr. Hen-
derson, and after his death a Mr. Cunning-
ton of Kentish Town, may have inherited
the picture, and bequeathed or sold it to
some ancestor or ancestors of the Bagwell
family, from whom it has now been ac-
quired. It would be interesting to know
whether or no the Mrs. Bagwell, who wrote
Dr. Wallace, after reading his work on
Laurens was in any way connected with
the Laurens family by descent, for it would
be strange, if she were not, that she should

have happened to read Prof. Wallace's book,
a story by an American of an American
for Americans.

The entire matter is wrapped in mystery,
especially as Miss Webber, the accomplished
Secretary of the Charleston Historical So-
ciety, and who has devoted much time to
research in the matter, can find no trace in
any will made by any member of the
Laurens family of the bequest of the famous
picture.

The picture of the same subject and title,
now in the possession of the son of the
late Henry Laurens in Charleston, is un-
doubtedly a copy in petto by Charles Fraser,
the early American miniature painter, who
lived and worked in Charleston in the late
XVIII and early XIX centuries, made from
the Valentine Green mezzotint, as the colors
of the coat and curtain of the background
differ from those in the original picture
as described in English journals of the time.
It is probable, therefore, that Fraser never
saw the original portrait, and this adds to
the mystery, as if it came to Charleston, to
be destroyed by fire as late as 1861, accord-
ing to Dr. Manigault and the late Henry
Laurens, who died only two years ago—
why did not Fraser see it to copy it—unless
perchance it arrived in Charleston after
the miniaturist's death?

A plausible theory advanced by some
Charlestonians, is that the portrait never
came to this country or Charleston at all,
and possibly was never ordered by Laurens
as a commission, but painted by Copley to
please himself, for portrait painters of that
day sometimes did this as their successors
do today. In such a case Laurens may not
have felt he had any right to the work, for
which he may not have paid, and Copley
may have sold it to some art lover or col-
lector of the time, from whom it passed in
time to the recent Irish owners. If this
theory is not tenable, Laurens may have
presented the work to his granddaughter,
Mrs. Henderson-Cunnington, from whom
it may have passed to the Bagwell family.

In any event the picture, which is prob-
ably now here and may soon be offered by
the American correspondent of the London
dealer who acquired it, provides a most
interesting subject for further investigation
and discussion.—Ed.]

Augustus John Now an R. A.

It seemed as though the Royal Academy
could get along very well without Augustus
John and Augustus John very well without
the Academy. Now, however, they have
joined forces, the Academy having attached
John to her chariot wheels.

OBITUARY

William T. Smedley

The death of William Thomas Smedley,
though hardly in the nature of a surprise
to his family and friends who had long real-
ized the delicate state of his health, came
as a shock when he passed away at
Bronxville on his 62nd birthday, Mar. 26. It
was first as an illustrator that he leapt into
prominence, for many years furnishing
drawings for the principal magazines, such
as Harper's and Scribner's. As far back as
'82 he journeyed through Canada at the in-
vitation of the Governor-General, the Mar-
quis of Lorne, preparing illustrations for
"Picturesque Canada." About this time he
was also painting and was a frequent ex-
hibitor at the National Academy. Mr.
Smedley was well known as a painter in
water color, but in his later years devoted
himself almost entirely to portraiture in
which field he gained much distinction. His
portraits were suave, excellently drawn and
invariably satisfying likenesses, in good ac-
ademic style. He studied at the Penn-
Academy and also in Paris under Jean-Paul
Laurens. He was an Academician and an
member of the American Watercolor
Society.

Samuel Colman

Samuel Colman died Mar. 26 last, aged 87.
At his home in this city, after a brief illness.
At the time of his death Mr. Colman was the
oldest living member of the National Acad-
emy. He was born at Portland, Me., in
1833, and was one of the older American
painters. His early training was self-ac-
quired, but at the age of twenty-seven he was
elected an associate of the National Acad-
emy.

Shortly afterward, in 1860, he went abroad
for a two years' course of study in Paris and
Spain. On his return he was made a full
Academician and, in 1866, was elected first
president of the American Watercolor Soci-
ety, of which he was one of the founders.
This position he held for five successive
terms, and when the Society of American
Artists was founded in 1878 he became one
of the charter members.

In his earlier years he painted much Hud-
son River and Lake George scenery and the
result of his travels abroad was seen in pic-
tures sent from most of the countries of Eu-
rope, Italy appealing to him strongly. In
later years he lived and painted at Newport,
R. I., and became an authority on Japanese
prints. He is survived by a wife and one
son.

LONDON LETTER

March 20, 1920.

On April 19-20 will come the dispersal at Christie's of the Arms and Armor and other works of art collected by the late Sir Guy Laking. Italian, Flemish and English work figure equally among the XV Century weapons, also many rare specimens belonging to later dates. Another saleroom event will be the sale at Sotheby's next week of two portions of a XVI Century tapestry map of Gloucester and the neighborhood, made on the Sheldon looms. These maps are part of seven manufactured at this, the earliest of the English tapestry centres, which practically ceased after this set. As the remaining five maps are in S. Kensington museum it is hoped that the couple referred to will be enabled to join their fellows.

March 25 will see at Sotheby's old master drawings belonging to the Marquis of Lansdowne, owner of Rembrandt's "Mill," now in America. The collection was formed early in the 19th Century amongst the portfolios of Lely, Reynolds and Lawrence. Flemish drawings include sketches by Rubens and Van Dyck, while Corregio and Castagno are represented among the Italian. Some £395 was recently given at Sotheby's for a Jacobite goblet with a bell-shaped bowl engraved with rose and buds, which establishes a very distinct advance in glass valuation.

The Women's International

We used to deplore the fact that the feminine outlook in works of art displayed such distinct limitations. It is evident, however, on considering the show of the Women's International at the Grafton Galleries that women have of late learned to attack their problems differently. Perhaps the official recognition of women's work, afforded by the inclusion of women artists among those chosen for depicting certain aspects of war, has given confidence to the timid and encouraged others to attack problems formerly left to their male confreres. There is more light and air, more freedom and spontaneity in the works exhibited than is characteristic of former shows, as if the women had learned not alone to give further rein to expression but actually to have more to express. Miss Beatrice Bland and Mrs. Arnesby Brown are among those who send in good, individual work.

A Victorian Sculptor

One of the last links with Victorianism was broken last week, when the private sculptor of Queen Victoria, Mr. F. J. Williamson, passed away. It is curious how an artist may become the protégé of royalty and yet secure scarcely any meed of appreciation from the public itself. Mr. Williamson executed 19 statues of Queen Victoria, while his other royal and society portraits ran easily into 300. Yet, to the man-in-the-street he was unknown. He was responsible for the Jubilee bust of her Majesty and her statue now in the examination hall of the Royal College of Physicians.

Current Shows

Spring is bringing its usual advent of picture shows, many, various and well attended. At the Paterson and Carfax Gallery, the Duncan Grant show has given place to one of pictures by Neville Lewis, a portraitist of considerable individuality and force; at the Goupil, there is a miscellaneous exhibition at which Walter Sickert, Walter Greaves and W. Nicholson are well represented, while at the Greatorex Galleries, Miss Beatrice Parsons is showing some charming versions of "Gardens Gay and Joyous."

L. G. S.

PITTSBURGH

The two foreign members elected to serve on the International Jury for the coming Carnegie Institute exhibition, Julius Olsson and André Dauchez sailed from Europe March 18 on the liner Lapland due in N. Y. Mar. 29. These two eminent European painters and the eight American painters, Emil Carlsen, Bruce Crane, Charles H. Davis, Charles Hawthorne, W. L. Lathrop, E. W. Redfield, Gardner Symons and Edmund C. Tarbell, were elected by the votes of American and European contributors on the Jury of the coming International Exhibition. M. Dauchez will represent France on the Jury and Mr. Olsson, England.

NEW ORLEANS, LA.

The 19th exhibition of the Art Association of New Orleans contains many paintings deserving special notice, e.g., "Wellington," a charming child portrait by C. W. Boyle; two fine landscapes by Capone; "The Golden City," by F. Usher DeVoll, well-treated and pleasing; two good oils by Boyer Gonzales, "Petite Danseuse," by Robert B. Mayfield is the best thing in the exhibition; he shows great ability in portraying light effects and active movement. Ellsworth Woodward maintains his high standard in a very effective landscape, "Moonlight."

Among other strong contributors are Gideon T. Stanton, Horace A. Russ and Charles Miller. The contributions this year are along sane lines and it is a pleasure to note the absence of freaky contributions which were so numerous last year.

CHICAGO

The Hamilton Club reports 40 sales as the first week's record for the "Thumb-box" by local artists. The Palette and Chisel Club have scheduled six or more sales at the "one quarter" price exhibition and results from the various gallery exhibitions and Art Institute shows are also satisfactory. Ossip Linde is selling well at the Carson, Pirie, Scott galleries. He delivered an address on the fundamentals of composition and the importance of surface qualities to the Palette and Chisel Club. The Business Men Painters' Club held its first official meeting, afterwards repairing to the Palette and Chisel in time to hear Mr. Linde's address.

In Dealers' Galleries

Following the Linde exhibition at Carson, Pirie, Scott's there will be shown the works of Higgins, Ufer and Blumenschein, all Taos painters. Some lovely little water-side sketches by Matilda Vanderpool are also to be seen there.

The Potthast Show at the J. W. Young galleries is an event attesting the versatility and ability of the man. There are 24 canvases and not a weak one. Here is an artist who never repeats or becomes monotonous.

The Anderson Galleries on Michigan Ave. have a demand for small bronzes as table fountains, which has led to the securing of some works by E. McCarter, well considered and full of grace.

O'Brien's Gallery is assembling collections for their new quarters, which will be one of the most distinctive art establishments in the country. Among canvases recently secured are some half dozen fine Casers.

Wm. Jean Beasley will open a watercolor exhibition at the Reinhardt Galleries early in April. The Buck canvases for his exhibition are at Thurber's and they will cause a sensation, as some of the Poe interpretations are vivid—almost lurid, expositions of the poet's weird fancies.

An important exhibition of French embroideries from the collection of Elizabeth McCormick is on at the Art Club. The announcement of a partial disposal of the Paul Schulze collection is interesting to picture lovers, as it numbers all the great names in modern American art.

The Degas, Renoir and Davies show at the Institute is completed through the tardy arrival of the remainder of the canvases which were held up by the express situation. The Architectural exhibition will open early in April, coincident with the showing of works by students of the Saugatuck Summer School. The English artist, Stephen Haweis, will also exhibit at this time a collection of his work done in the South Sea Islands and the Bahamas.

Evelyn Marie Stuart.

Oscar Anderson, the former Hartford artist and now of Gloucester, Mass., will leave Hartford for his home early next week. He is to send three pictures to an exhibition of Swedish-American artists in Chicago. "In Misty Gray," "Home Lights" and "End of the Harbor." His picture, "Morning on the Thames, London," is in the exhibition of the Society of Conn. Artists. At the close of the exhibition in Chicago, some of the best pictures of Swedish-American artists in this country are to be assembled in N. Y., and they will be sent to Sweden and shown all over that country.

PHILADELPHIA

Graduates of Phila. School of Design for Women, members of the Alumni Ass'n., are publicly exhibiting for the first time, although in existence since 1899. There has been assembled at the Art Alliance, and on view until April 5, a collection of oils that is one of the best in the series in progress in Philadelphia's new art centre. Conspicuous is a landscape, "The Old Man of the Winds," by Lilian Genth. Helen McCarthy exhibits "Farms in the Hill Country"; Juliet White Gross, the winner of the Fellowship Prize at the Academy is represented by "On the Hill," that interprets diffused sunlight on figure and landscape. There are good landscapes by Mary Butler, Marion McIntosh, L. Howard, Katherine W. Morris, pictures that artists only observe in the streets of cities and towns, painted by Paulette Van Roekens, and a very attractive portrait by Isabel Cartwright. In the East Gallery of the Alliance are on view the paintings by Abbott and Gerald Thayer, illustrative of the principles of protective coloring in nature.

The war service of Penn's artists and authors is now being recorded by the Penn'a War History Commission as part of its permanent archives, forming a memorial of the participation of the State in the Great War. The records are being collected and compiled by the Commission, of which Gov. Wm. C. Sproul is Chairman, and Prof. Albert E. McKinley, Sec'y., to whom all communications should be addressed at the Penn'a Historical Society, 1300 Locust St.

Many of the local painters designed posters, donated paintings, devised camouflage schemes and recorded in their works the happenings and spirit of war times, and the Commission aims to make these services matters of history of our Commonwealth.

Landscapes in oil by the late Harry E. Greaves are on view at the Plastic Club until April 10. His work was not affected by the so-called modern movement and remains as the record of a conscientious artist.

There will be a Pageant under charge of Joseph Lyndon Smith in Memorial Hall, Fairmount Park, on occasion of the dedication of a Temple Court in carved stone from Madura, India, on April 19.

Some 22 oils by John Sharman, the Boston artist, are on view at the Rosenbach Galleries until April 3. They are mainly landscapes, treated in a thoroughly modern way, yet perfectly sane and convincing in expression of the spectacle of nature at the different seasons of the year in New England. The strongest work is probably a canvas entitled "The Freight Train," extremely effective in handling of clouds of steam and smoke and in color of an old stone bridge spanning a silvery river.

The Fellowship Prize of \$100 has been awarded by vote of the active members to Juliet White Gross for her painting of the nude entitled "Morning" on view in the current Academy Exhibition. Mr. Philip L. Hale gave a talk to the Fellowship March 18 upon "Opinion in Art" and took a fling at the Cubists and Futurists when he classed them with "Pickle-venders" who are only concerned in selling their goods.

There was a mass meeting of artists, called by the Fellowship March 24 to protest against the Bill Board menace. Dr. George

PARIS LETTER

Paris, March 12.

An interesting task awaits the future historian of the applied or "practical" arts—as the English now call them—an historian a hundred years hence, let us say, who would record the stages followed by our epoch in the quest after characteristic style and ornament. The directing line is now, indeed, beginning to make itself evident, but the work of those who have had to strike it out has been hard and their names deserve to be handed down for they have had to face opposition more often than support. The 21st Salon des Artistes Décorateurs evidences an enormous effort especially considering that during the last five years so many crafts have been crippled for lack of men or materials.

It is again held at the Pavillon de Marsan but a time is near when the space available in this building will be inadequate. As it is each exhibitor has had to be content with a single stand.

Among the exhibitors showing complete sets (ensembliers we rather ungracefully term them) M. Maurice Dufrenoy remains one of the most satisfactory. A great deal of well-deserved admiration accrues to his dining-room, which is of quiet, elegant and noble design. M. Léon Jallot, who is a very experienced décorateur, shows a petit salon, pure of line and of pleasant proportions. M. Paul Follot's luxurious coin de boudoir is "precious" yet not overdone. A little bedroom by M. Fernand Nathan, in grey, blue and orange is harmonious; Marjorelle's shows a studio, while M. André Groult's drawing-room is in the very latest note: gold, black and red—a touch "nigge" but not exaggeratedly so. Then there are: an excellent salon by M. Francis Jourdain; a comfortable dining-room by M. Rapin; reception-room furniture designed by MM. Michel Dufet and Louis Bureau for "Mam" and exacting rather special dressing for it; a bed-room by M. Selmersheim, one also by M. Gallerey and the display of the Primavera workrooms which are under the direction of Mme. Chauchet-Guilleré.

Justice demands an enumeration of many smaller contributions but space forbidding it we must be content for to-day with admiring Mme. Pangon's beautiful "Batiks."

Various Artists' Displays.

M. Max Jacob is an intimiste, too, but after a very different manner. His display at Bernheim Jeune's in the rue Richemont reveals extremely subtle faculties of observation with great breadth of execution. His "Lac d'Enghien" is a most "precious" work, his scenes of Breton life are big, but it is his theatrical set which manifests not the most original qualities—for these are conspicuous throughout—but the most impressive features. This exhibition will baffle those who know M. Max Jacob for one of the most genuine originators of "cubism."

Twenty pictures by Louis Icart at the Galerie Simonson are variations on one theme; the sun, or gold, or, if preferred, fire. It pours over the bodies and smiling features of female figures and fauns and brings to mind Monticelli, Ziem and La Touche. The pigment is unstinted, and well manipulated, and, though the pictures be of small dimensions, they are broadly, wittily and decoratively treated. M. Icart seems to have solved the old alchemists' problem of the transmutation of metals.

M. Maurice Baschet, who is showing his pastels at G. Petit's, is a great favorite in society. His portraits of statesmen, soldiers, authors, leaders of fashion (MM. Briand, Poincaré, Rochefort, Lavedan, Maurice Donnay, Generals Gouraud, Lyautey, etc.) draw large attendances. They are well drawn, lifelike and acute.

One of M. de Beaumont's pictures shown at the Galerie Simonson and noticed here last week, Intérieur de Salle à Manger rouge, has been bought by the State.

Woman Makes Memorial Medal

The first woman commissioned with the design and execution of a memorial to the heroes of the war, in Europe at any rate, is, without doubt, Mme. Yvonne Serruys. This gifted lady, one of France's leading sculptors and, with Jeanne Poupelet, the best woman-sculptor we have, is working at a stone monument for the public square of Menin, on the Franco-Belgian frontier, to the soldiers of that locality who fell in the war. Mme. Serruys is herself a native of this town, being of Belgian birth but French by her marriage with M. Pierre Mille, the celebrated writer. Her statues of the feminine nude are well-known and much appreciated in the Paris art-world. Some of these charming figures may be seen at Hébrard's gallery in the rue Royale. Her interpretations are vivid, natural and full of quiet, genuine feeling.

Prince Antonio of Orleans has had a writ issued against a M. Lafitte in whose trust he placed a number of valuables and the restitution of which he is unable to secure. The collection comprises pictures by Goya, Murillo and Nattier, a set of portraits of cardinals, the insignia of the order of the Golden Fleece, the bridal veils worn by Queens Amélie and Marie Christine, a necklace of thirty-two Golconda diamonds which belonged to the Duchesse de Montpensier.

M. C.

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**Broad and Master Streets
PHILADELPHIA**

Gerald Cassidy has just returned from Santa Fe, New Mexico, and is located at his studio, 62 Washington Mews. He brought with him some fine canvases of the desert and Indian life which may later be seen on exhibition, also executed some important portrait commissions during the season at Atlantic City. While at Santa Fe he built himself an unusually attractive studio home in Old Spanish style, using in its construction old hand carved beams, and Spanish paintings taken from the Mission Church built in 1729.

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ART AND BOOK SALES
Wallace Library Sale

March 25th saw the end of the Wallace Book Sale, the afternoon and evening sessions together realizing \$51,980.50, making the grand total for the library \$153,709.50.

As was to be expected, the Shakespeare items fetched the biggest prices, top price being paid by Gabriel Wells for the "first folio" edition of "Mr. William Shakespeare's Comedies, Histories, and Tragedies," containing 36 plays, with engraved portrait of the poet by Droeshout, and list of the "principal actors." It has the Borden bookplate and the binding is by Riviere. Wells bought also a presentation copy of "Queen Mab" by Shelley for \$2,750, with author's inscription; a first edition Spencer's "Faerie Queene," \$930, and paid \$850 for a complete set of Thackeray's "Snoobs." The same buyer got Izaak Walton's "Compleat Angler" for \$2,200 and George Washington's "Guide for Young Officers" for \$830. Other high spots were: a second edition King Lear, Walter M. Hill, \$1,300 and \$1,250 for a third edition of Henry V; first edition "Vanity Fair," James F. Drake, \$640; autograph letter from Thackeray to Elizabeth Barrett Browning, \$710; the third folio Shakespeare, Brick Row Book and Print Co., \$3,000; Sir Philip's Arcadia, first edition, Rosenbach Co., \$3,800; Shelley's "Epipsychidion," J. F. Drake, \$975. Thus has been dispersed one of the most valuable libraries offered at public sale in recent years.

Etchings and Engravings

At the evening sale, March 25, top price was obtained by Whistler's "The Kitchen," which went to J. F. Drake for \$1,250, a close second being Rembrandt's "Christ Healing the Sick," falling to F. Meder for \$1,075. Whistler's "La Vieille aux Loques," No. 111, second state, went to the Brick Row Book Shop for \$240, and the same buyers paid \$460 for No. 116, Whistler's "Beccquet, the Fiddler," third state, superb impression. The same artist's lovely Venetian etching, "The Doorway," No. 124, signed artist's proof, with the penciled butterfly, second state of seven, went to Max Williams for \$525; "The Mast," No. 126, artist's signed proof, went to F. Meder for \$560, and "The Limehouse," No. 127, to Knoedler & Co. for \$250. Other high prices were:

44. "Mytton Hall," Seymour Haden, Kennedy & Co.	\$440
93. "The Mill," Rembrandt, J. F. Drake.	520
95. "Jan Lutma," Rembrandt, J. F. Drake.	270
49. "Shore Mill Pond," Radena, Mrs. W. M. Cunningham	325
22. "Westminster Palace," Buhot, Mrs. W. M. Cunningham	200
23. "Westminster Bridge," Buhot, J. F. Drake	220
32. "The Rose Window," Cameron, J. F. Drake	480
60. "Breaking up of the Agamemnon," Seymour Haden, E. N. Loomis	200
82. "Suzanna Rose," Paul Rajon, A. Roulier	390
128. "At the Piano," Zorn, Knoedler & Co.	340

Returns for the evening's sale were \$13,965 for 153 numbers, making a grand total to date, including the sale of books, of \$167,732.

Wallace Antique Sale

The Wallace sale of antiques took place March 27 aft. and added \$3,768.50 to the total of the book sale. No. 91, an Egyptian cornelian scarab, 6th cent. B. C., fell to L. J. O'Reilly for \$210, the same buyer getting No. 172, a Maja Ms of American Aborigines, for \$625.

Oriental Art Sale

On Mar. 25 and 26 there were sold at the Anderson Galleries miscellaneous art objects from Persia, China and Japan, forming the Colonna collection. The first session realized \$4,243, and the second \$11,623.50, or a grand total of \$15,866.50. Mr. W. R. Hearst was a large buyer. For No. 473, a Firdusi Ms. of the Shahnameh, Persia 1518, H. Counihan, as agent, paid \$1,100. The same agent obtained No. 470, an important plate with lustre decoration (13-14th century Persian), for \$960. Other high prices were: 427, Sung painting on silk, Park Ave. Antique Studio, \$180; 432, Persian 8-9th Century pottery bowl, Geo. Thornton, \$300; 440, Persian Rhages pottery pitcher, 12-13th Century, H. Counihan, agent, \$400; 444, Semi faience plate, Asia Minor, 16th Cent., F. Howald, \$200; 304, Woolen Rug, Persian, Mayorkas Bros., \$210; 345, 17th Cent. Persian hanging, H. Counihan, agent, \$420; 442,

Lustre pottery bowl, Rhages (Persian 13th Cent.), E. Tabbagh, \$145; 454, Pitcher with lustre decoration, same period, K. Minasian, \$280; 455, Rakka cup 11-12th Cent., H. Counihan, \$250; 462, Silver gilt Monstrance, early 18th Cent. French, F. Baumeister, \$305; 466, Gothic chalice, 15th Cent., Italian, F. Baumeister, \$340.

Bellows' China and Glass Sale

An unusual collection of glass and china formed by Mr. Charles Bellows was sold in the American Art Galleries Mar. 29 and 30 afts. The collection, comprised many quaint bottles now, alas! rudely banished from the table, Wedgwood pieces, Staffordshire plates, figurines, lustres, Bennington pieces, Colonial pottery, early New Jersey, including a "hound pitcher," modeled in Jersey City about 1840, pewter, etc., etc. The total of the two sessions was \$2,076.50, and No. 7, an early American glass pitcher fetched the top price of \$105.

An old-time pitcher showing a full-rigged ship flying the American flag, "Ship Sally of Newbury Port, Moses Wells, Master, 1805," brought the highest price at the concluding session Mar. 30, it going to L. J. O'Reilly for \$180.

A pair of white dogs, spaniels, spotted with black, with gilt collars, Staffordshire cottage ornaments early XIX century, went to Mrs. L. Livingston for \$44; Joseph Laroque paid \$47.50 for another Staffordshire piece, "Bull Baiting." An XVIII century Washington pitcher also went to Mr. Laroque for \$60. A Whieldon ware XVIII century pineapple teapot, with green and yellow glaze, went to W. B. Goodwin for \$65, and H. L. Prager paid \$70 for an early American Bennington ware jar and cover.

Gunther Collection Sold

The uncataloged C. F. Gunther collection of manuscripts, relics, historical souvenirs, letters and documents is going to the Chicago Historical Society for \$150,000. Its value has been fixed at \$500,000, but estimates by collectors and antiquarians run into a million.

C. F. Gunther, who died a few weeks ago, was Chicago's foremost art collector and connoisseur of historical Mss.

High Paris Sale Prices

A portrait of Mrs. Babington by Sir Thomas Lawrence was sold (by M. Lair-Dubreuil assisted by MM. Féral, Paulme and Lasquin) at the Hotel Drouot on the 8th of March for 50,000 fr. while 18,000 fr. was paid for a presumed Chardin; Le Singe Antiquaire. The sale, one of the most successful of the season, and which occupied two days, closed on 1,937,585 fr. Figures were such that in future all prognostics will be futile. Two pictures by Louis Watteau, charming things, but their author is not the great Watteau, La danse des Chiens Savants, et La Danse de l'Ours, exquisite scenes from 18th century French country life, fell at 33,000 fr., but it was the furniture, the clocks and the tapestry which obtained the most striking success. A Louis XVI clock, surmounted by a group attributed to Falconet, brought 25,500 fr.; a desk attributed to David Roetgen (Louis XVI) 27,000 fr., a marquetry desk, 50,000 fr., an arm-chair in carved, painted and gilt wood, attributed to Jacob, upholstered in Beauvais tapestry, 31,000 fr., a canapé, Louis XIV style, 34,500 fr., a Louis XV table, 47 cm. X 36 cm. 24,000 fr., and so on. As to the tapestries, which were, truth to say, very beautiful and in splendid condition, a Beauvais piece after Bérain, 73,000 fr.; a XVth c. Flemish tapestry, 160,000 fr.; three Aubusson tapestries, Louis XV style, genre scenes, 100,100 fr.; an eighteenth c. Flemish tapestry, allegorical composition, 43,400 fr.

Some modern pictures were also sold by the same auctioneers. An Harpignies brought 7,000 fr.; a Ch. Jacque, 41,800 fr.; a La Touche, 9,000 fr.; a Diaz, 14,100 fr.; a "Bouquet" by Fantin-Latour, 14,200 fr.

Henry S. Eddy's successful exhibition of colorful, vigorous landscapes shown recently at the Babcock galleries, has been invited to the Columbus Gallery of Fine Arts, to open there April 21.

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Content Johnson's fine figure work, "The Spinner," shown at her exhibition at the Art Salon, was purchased by a collector. At her studio in the Rodin bldg., she has recently painted a portrait of Mrs. Thomas O'Kane and will shortly begin one of Mrs. Charles Elliot Warren.

EXHIBITIONS—APRIL

Inness, Landscapes

Torrey, Portraits

Ochtman, Landscapes

Bolin of Buenos Aires, Cartoons

**Miss Rockwell, Pastel Portrait Sketches
of Children**

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CALENDAR

NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar
must reach the office not later than Wednesday
of each week.

ARTISTS' CALENDAR

Connecticut Academy of Fine Arts, Annex of the
Wadsworth Athenaeum, Hartford, Conn.—Tenth
Annual Exhibition, Apr. 19 to May 2. Exhibits
in oil and sculpture that have not been previously
publicly shown in Hartford. Exhibits to L. A.
Wisey & Sons, 732 Main St., Hartford, Conn.,
before Apr. 10.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George
Inness, Torrey, Ochtmann, Bolin and Miss Rockwell.
Anderson Gallery, 489 Park Ave.—Fourth Annual
Exhibition of the Painter-Gravers of America,
to Apr. 17.
Arden Gallery, 599 Fifth Ave.—Spanish Curios, Bric-
a-Brac, Tapestries, etc., to Apr. 14.
American Museum of Natural History, 77th St. and
Central Park West—Pueblo Indian Paintings.
Arlington Gallery, 274 Madison Ave.—Selected Amer-
ican Paintings.
Art Alliance of America, 10 E. 47 St.—Art Schools
and the Trade. Selected Work from the Art
Schools of N. Y. C. Fifth Ave. Week, Apr. 5-24.
Art Salon, Hotel Majestic, Central Park, W. at 72
St.—Selected Paintings by Henning Ryden, to
Apr. 13.
Babcock Gallery, 19 E. 49 St.—Inaugural Exhibition
of Painters and Sculptors of Animal Life, to
Apr. 15.
Bourgeois Gallery, 668 Fifth Ave.—Oils, Drawings
and Pastels by Joseph Stella, to Apr. 24.
Brooklyn Museum, Eastern Parkway, Brooklyn—
Prints of the XVII and XVIII Centuries, mostly
Line and Stipple Engravings on Copper.
City Club of N. Y., 55 W. 44 St.—The Fjords of
Norway and other Paintings by William H. Singer,
to Apr. 10.
D. B. Butler & Co., 601 Madison Ave.—Decorative
Paintings, Early French, Italian and Dutch Land-
scapes, Marines and Flowers.
Daniel Gallery, 2 W. 47 St.—Watercolors by John
Marin, to Apr. 12.
de Zayas Gallery, 549 Fifth Ave.—Paintings by Paul
Gauguin, Apr. 5-17.

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VELVETS
FURNITURE

Durand-Ruel Gallery, 12 E. 57 St.—Modern French
Masters, Apr. 8-24.Duveen Brothers, 720 Fifth Ave.—Portraits by Am-
brose McEvoy, to April 9.Ehrich Gallery, 707 Fifth Ave.—Special Exhibition of
Important Paintings by Old Masters, Apr. 5-17.Ferargil Gallery, 607 Fifth Ave.—Paintings by Ed-
mund W. Greacen and R. Sloan Bredin.Fine Arts Building, 215 W. 57 St.—29th Annual
Exhibition of the National Association of Women
Painters and Sculptors, to May 1.

Folsom Gallery, 560 Fifth Ave.—American Paintings.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Premier
Exhibition of the Work of the Spanish Painter,
José Pinazo, to Apr. 12.Gorham Galleries, Fifth Ave. and 36 St.—Spring
Exhibition of the Society of Young Sculptors,
Apr. 5 to Apr. 24.Howard Young Gallery, 620 5th Ave.—Oils by
Edouard Cucuel, to Apr. 15.Kennedy & Co., 613 5th Ave.—Old English Colored
Engravings, through April.John Levy Gallery, 559 Fifth Ave.—Paintings by
Carleton Wiggins, to Apr. 5.Macbeth Gallery, 450 Fifth Ave.—Paintings by Hayley
Lever, to Apr. 10.Metropolitan Museum, Central Park at E. 82d St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday, 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c—free other days.
Chinese and Japanese Brocades. Engravings by
Albrecht Durer.Milch Gallery, 108 W. 57 St.—Paintings by Ernest L.
Blumenschein, Victor Higgins and Walter Ufer
Apr. 5 to Apr. 17.Montross Gallery, 550 Fifth Ave.—Pictures by Amer-
ican Artists.Mussmann Gallery, 144 W. 57 St.—Paintings by
Charles P. Gruppe, extended to Apr. 10.National Academy of Design—Ninety-fifth Annual
Exhibition, Brooklyn Museum, Eastern Parkway,
April 7-May 9.National Arts Club, Gramercy Park—Annual Ex-
hibition of the Society of Illustrators, to Apr. 17.N. Y. Public Library, Fifth Ave. and 42d St.—
Print Gallery (Room 321), Mielatz Memorial, con-
sisting of etched plates, to April 15. American
Etchings of today, through April.Persian Antique Galleries, Mad. Ave. and 61st St.—
Exhibition of Persian Antiquities to Apr. 24.Pennsylvania Hotel, Exhibit Room 3, Annual Exhi-
bition of The Memorial Crafts Institute, 1-10 P. M.
daily, to Apr. 13.Ralston Galleries, 567 Fifth Ave.—Paintings by
Horace Brown, Apr. 5-17.Scott & Fowles, 590 Fifth Ave.—XVII and XVIII
Century Portraits by English and American Paint-
ers.Touchstone Galleries, 11 W. 47th St.—Paintings of
Rome, Venice and Algeria by Frank Chickering
Warren, Apr. 5-17.556 Fifth Ave.—"Figures on the Sand," by Elizabeth
Wentworth Roberts, to Apr. 10.E. Weyhe, 710 Lexington Ave.—Memorial Exhi-
bition of the Complete Etched Work of Charles
Henry White, to Apr. 6.Whitney Studio Club, 147 W. 4 St.—Second Annual
Exhibition by Members, to Apr. 30.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—Important
Etchings and Engravings by Old and Modern Mas-
ters, from the Collection of Mrs. Ellen R. Jenkins
of Baltimore, Md., Apr. 7-8, eves. The Eymonau-

Benguiat Collection of Textiles and Embroideries,
including Fifty Remarkable Rugs, Apr. 8-9-10, afts.
and Apr. 9 eve., Plaza Ballroom.

Anderson Galleries, 489 Park Ave.—Ancient Chinese
Art, sold by order of Edward G. Getz, Apr. 7, 8,
9, 10 afts. Paintings and two Important Tapestries
Collected by C. F. Dieterich, Apr. 8-9 eves.

BOSTON

Writing of the current exhibition of
landscapes by American masters at the
Vose Gallery, the Boston Herald's art critic
says:

"This collection contains important ex-
amples of the work of George Inness,
Childe Hassam, Charles H. Davis, H. W.
Ranger, A. P. Ryder, Elliott Daingerfield,
J. H. Twachtman, J. Alden Weir, William
M. Chase and R. A. Blakelock. The gamut
which is run from the deep and rather con-
ventional romanticism of Blakelock to the
breezy objectivity of a fine Shinnecock
Chase and a subtle, pallid and yet vigorous
Twachtman is a wide one. The whole im-
pression, nevertheless, is of harmony and
authority. These men, all of them now
classic exemplars of American painting, had
in common an abiding realization of the
artistic value of simplicity, directness of
handling and unity of impression.

"Most art lovers would probably pick out
the two Twachtmans as high spots of the
exhibition; really wonderful works by a re-
markable painter. 'The Rainbow's Source,'
reproduced on the front page of the
American Art News of Mar. 27, to be
sought in the spray of a picturesque water-
fall, is cast in that very high key in which
Twachtman liked to work in his later years.
One almost wonders how confining himself
to these pale tints, he achieved so much
sense of solidity and construction, but that,
of course is part of the technique of low
relief. 'The March Woodlands,' rubescent
with the first flush of spring, is somewhat
more striking, with sharper definitions,
than the foregoing. A roadway runs under
a clump of reddening white maples and
over and beyond are woods of muted violet
tonality. Just the familiar fusion of objects
under the high sun of spring, set forth in
most artistic guise.

"Chase's 'Near the Beach' is a souvenir of
one of the glorious August days of the early
nineties when this facile, gifted painter
moved among his multitudinous students at
Shinnecock, on Long Island, and showed
them how to sweep in the salient features
of a great luminous landscape in half an
hour. Who was ever surer of himself than
this virtuoso of the brush. He is at his
best in this sweep of dune country punc-
tuated with two or three big-sleeved female
figures of the era just preceding the Spanish
war.

"The Hassam, 'Trinity Church, Newport,'

COLLECTION of the Late SIR GUY FRANCIS LAKING, Bart.

The Celebrated Collection of Armour and Arms and other Works of Art of the late Sir Guy
Francis Laking, Bart., C. B., M. V. O., F. S. A., etc., Keeper of the King's Armoury.

Messrs. Christie, Manson & Woods respectfully give notice that they will sell by Auction
at their Great Rooms, King Street, St. James's Square, London, S. W. 1, on Monday, April 19,
and Following Days, at One o'clock precisely (by order of the Executors).

The celebrated Collection of Armour and Arms and other Works of Art, formed by that
well-known authority, Sir Guy Francis Laking, Bart., C. B., M. V. O., F. S. A., etc., Keeper
of the King's Armoury, Keeper of the Armouries of the Wallace Collection and Keeper of the
London Museum and author of the Standard Work "European Arms and Armour."

The Collection comprises examples dating back to the period of the ancient Greeks and
rises through all the well-known epochs with representative examples by celebrated makers
down the close of the XVIII Century.

Fine Salades, Swords and Daggers and other pieces of the XIV, XV and XVI Centuries
from many of the best Known Collections. An interesting Collection of Sword Pommels of
Italian, German, Dutch and French origin. The Hilt of the Civic Sword of Coventry, circa
1460. A number of Spurs of delicate design and a fine collection of XVIII Century Court
Swords with chased silver and metal hilts.

The Collection of Objects d'Art comprises Old English, French and Flemish oak chests
and cabinets, early woodwork and ironwork, Faience Porcelain, Eastern Rugs and Fabrics,
Bronzes, Seals, Trinkets and Bijouterie.

May be viewed on Thursday and Friday, April 15th and 16th.

Illustrated Catalogues may be had on application to the Auctioneers or may be viewed
at the offices of the American Art News, N. Y.

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'The Truants,' roasting potatoes over a
surreptitious bonfire behind Mr. Weir's
Conn. barn; the great, dully glowing 'Coast
of Cornwall,' by the elder Inness, Ryder's
struggling log team, denominated 'Ele-
mental Forces'—these are canvases that
especially appealed to the reviewer. Blake-
lock, whom he has never 'got' in the degree
that some seem to have appropriated this
artist's neurasthenic message, is represented
by a work that would convert one if any-
could: 'The Sunset,' first exhibited a gen-
eration ago at the National Academy, more
lately at the Panama-Pacific exposition and
last winter at the Union League Club, N. Y.

Increasing interest seems to be manifested
towards etchings. Goodspeed's Bookshop
has been crowded since the opening of their
exhibition of original etchings, 16th century
to the present day, and many sales have been
recorded. There are two reasons for inter-
est in this exhibition. First, the names of
the 203 contributors include so many ac-
knowledge artists in this medium, and sec-
ond, the ridiculously low prices. The list re-
veals such well-known artists as: Frank W.
Benson, Frank Brangwyn, D. Y. Cameron,
William Chase, Claude (Lorain), Delacroix,
Daubigny, Marino Fortuny, Sears Gall-
agher, Hornby, Heintzelman, Seymore Ha-
den, Legros, Phillip Little, Lepere, Menpes,
Pennell, Rembrandt, Rajon, Parrish, Short,
Strang, Van Dyke, Whistler and Woodbury.

Two pictures have already been sold from
the Aldro Hibbard exhibition at the St. Bol-
olph Club. "Willow Dale," a spring land-
scape and "The White Birch," a snow scene.

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